DC UNIVERSE

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CATWOMAN™

"This world's smartest man means no more to me than does its smartest termite."

DR. MANHATTAN

A TWELVE-ISSUE DELUXE SERIES

GEOFF JOHNS • GARY FRANK
BRAD ANDERSON

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CATWOMAN 4 JONES • ALLRED • BLANCO • KALISZ
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COPYCATS
part 4

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STANLEY "ARTGERM" LAU variant cover
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"HEY, MAGGIE, HOW'VE YOU BEEN?

"SORRY I HAVEN'T BEEN TO VISIT IN A FEW DAYS...

"...GOT CAUGHT UP IN A FEW THINGS.

"PROMISE IT WON'T HAPPEN AGAIN..."

NOW.

YOU'RE LOOKING WELL. I LIKE HOW THEY'VE CUT YOUR BANGS...

...SUITS YOU.

OH, ME?

WELL, I'M JUST TRYING TO GET USED TO YOUR NEW CITY. EVERYTHING SEEMS SO STRANGE.

ESPECIALLY THE PEOPLE. I'M HAVING A REALLY HARD TIME UNDER-STANDING THEM.

BUT, IF I'M REALLY BEING HONEST, I SUPPOSE I'VE NEVER ACTUALLY UNDER-STOOD ANYONE. NOT REALLY.

BUT I WANT TO BE DIFFERENT, MAGS. I WANT TO UNDER-STAND...

...US.

WHAT HAPPENED...

"...EVERYTHING."

THERE IS SO MUCH BETWEEN US, MAGS.

THE PAGAN GODDESS--

YOU DON'T UNDERSTAND. THAT'S NOT JUST A COSTUME.

I PUT IT ON, AND SOMETHING HAPPENS...

I CAN'T TAKE IT. BUT *SHE* CAN. *THE CATWOMAN.*

SHE CAN STAND IT ALL. EVERYTHING CRUMMY THAT LIFE CAN THROW AT HER, SHE JUST THROWS IT RIGHT BACK.

"WE WERE ALWAYS SO DIFFERENT, AND, DESPITE OUR TROUBLED BEGINNINGS, THERE WAS ALWAYS HOPE FOR A CHANCE TO BE A FAMILY AGAIN."

IT'S SIMPLE, SELINA...WE BOTH SURVIVED OUR CHILDHOOD IN ENTIRELY DIFFERENT WAYS...

...AND WE BOTH THOUGHT OUR WAY WAS RIGHT.

YEAH, I GUESS THAT'S TRUE...

FUNNY, I'M NOT SURE WE WERE ALL THAT RIGHT ANYMORE.

I THINK THE IMPORTANT THING IS THAT WE BOTH SURVIVED REGARDLESS.

SIMON, THIS IS MY BIG SISTER SELINA...SELINA THIS IS MY *HUSBAND*, SIMON.

IT'S A PLEASURE, SIMON.

OH, UH, THANKS... SAME HERE, REALLY. MAGGIE TALKS ABOUT YOU ALL THE TIME.

YOU DON'T SAY? WELL, I HOPE YOU DON'T BELIEVE TOO MUCH OF IT.

"I SOMETIMES WISH THAT YOU HAD NEVER COME BACK INTO MY LIFE.

"WHAT HAPPENED TO SIMON...

"...IT WAS ALL MY FAULT."

PL-PLEASE... DON'T DO THIS... I'VE GOT A WIFE...

OH, I KNOW. DON'T WORRY, THOUGH, SIMON...

...YOUR LOVELY LITTLE MAGGIE WILL BE HERE SOON ENOUGH.

"BLACK MASK ONLY WENT AFTER HIM TO GET TO ME.

"AND THEN HE TURNED HIS SIGHTS ON YOU."

NOOO!!!

OH GOD, NO... DON'T...

WHY ARE YOU DOING THIS?

CAN YOU HEAR ME, MAGGIE?

I DON'T KNOW IF THESE VISITS ARE HELPING OR HURTING...

...BUT BEING HERE, AFTER LOSING HOLLY, AFTER LOSING...

...WELL...

...I SUPPOSE YOU ARE ALL I HAVE LEFT...

"...JUST LIKE WHEN WE WERE KIDS."

HALLOWEEN PA

ALLOWEEN PA

MAGS!

I GOT US COSTUMES!

HERE, PUT THIS ON!

ARE YOU SURE? HOW DID YOU PAY?

I DIDN'T, THE GUY SAID WE COULD BORROW THEM FOR FREE AS LONG AS WE BRING THEM BACK TO THE SHOP TOMORROW.

THAT'S GREAT!

WHAT ELSE HAVE YOU GOT IN THERE?

DON'T WORRY ABOUT IT.

COME ON. LET'S GO!

"I STILL DON'T KNOW WHY YOU EVER BELIEVED ME."

MY CANDY!

WUMP

WATCH IT, KID.

WHACK

HEY!

CUT IT OUT, YOU GUYS! GIVE IT BACK!

LET'S GET 'EM!

PLEASE, YOU GUYS!

SELINA, STOP!

GO GET IT, FATTY!

STOP IT, YOU GUYS! GIVE IT BACK!

GO OUT THERE AND GET YOUR *CANDY*, FAT-ASS!

YEAH, GO GET IT!

TH-THAT'S OKAY, YOU GUYS KEEP IT. I JUST WANT TO GO HOME, ALL RIGHT?

SELINA, NO!

I *SAID* GO GET IT!

PL-PLEASE DON'T--

GO...

...GET IT.

CRRRKKK

JUST REACH OUT AND GET IT, THEN WE'LL LET YOU GO HOME.

BANG

LEAVE HIM ALONE!

YOU GUYS NEED TO GET OUT OF HERE RIGHT NOW!

JESUS, KID, A FREAKIN' GUN! ARE YOU SERIOUS?!

YOU AREN'T GOING TO SHOOT ANYBODY.

WANNA FIND OUT?

GIVE ME THE GUN.

T-CHK

COME AND GET IT, YOU PIECE OF CRAP.

GIVE IT TO ME, OR I'LL COME OVER THERE AND TAKE IT FROM YOU.

COME AND GET IT THEN.

JUST KNOCK IT OFF, OKAY? THAT'S ENOUGH.

OKAY, WE'RE LEAVING, BUT I'M GOING TO FIND YOU AGAIN. I PROMISE.

I HOPE SO.

WHERE DID YOU GET A GUN?!

I STOLE IT. ALONG WITH OUR COSTUMES.

BUT YOU SAID--

YOU DIDN'T HAVE TO DO THAT! WE COULD HAVE TOLD A GROWN-UP OR CALLED THE POLICE!

YOU COULD HAVE KILLED SOMEONE!

I DON'T CARE! I WAS TRYING TO HELP!

YOUR "HELP" ALWAYS GETS US INTO TROUBLE!

WHAT? NO...YOU CAN'T...

"WHY CAN'T YOU JUST BE NORMAL?"

SMAK

NOW, C'MON, MAGGIE. BE A BIG GIRL AND SWALLOW YOUR MEDICINE...

WHY DO YOU RUIN *EVERYTHING* THAT IS EVER GOOD?

"SHE HAD A TERRIBLE EXPERIENCE, SELINA, AND HER MIND SNAPPED...

"SHE'S LOST SOMEWHERE INSIDE IT NOW."

I KNOW I ALWAYS MESS EVERYTHING UP...

...AND YOU WERE ALWAYS SO PERFECT...

ALWAYS TRIED SO HARD, ALWAYS BEGGING FOR LOVE AND AFFECTION.

FIRST IT WAS OUR MOTHER, THEN THE CHURCH, AND FINALLY A HUSBAND!

YOU COULDN'T BE MORE NORMAL IF YOU TRIED!

JIGGLE

JIGGLE

FUNNY, IT'S NOT LOCKED--

HERE SHE IS, DR. FINICK, THOUGH I'M NOT SURE WHAT COULD BE SO URGENT. SHE HASN'T MOVED OR SPOKEN IN YEARS.

I WAS HIRED BY A TRUST OF THE CREEL FAMILY...

FLICK

...AND I'M AFRAID I AM NOT ABLE TO DISCUSS THE DETAILS WITH A NURSE.

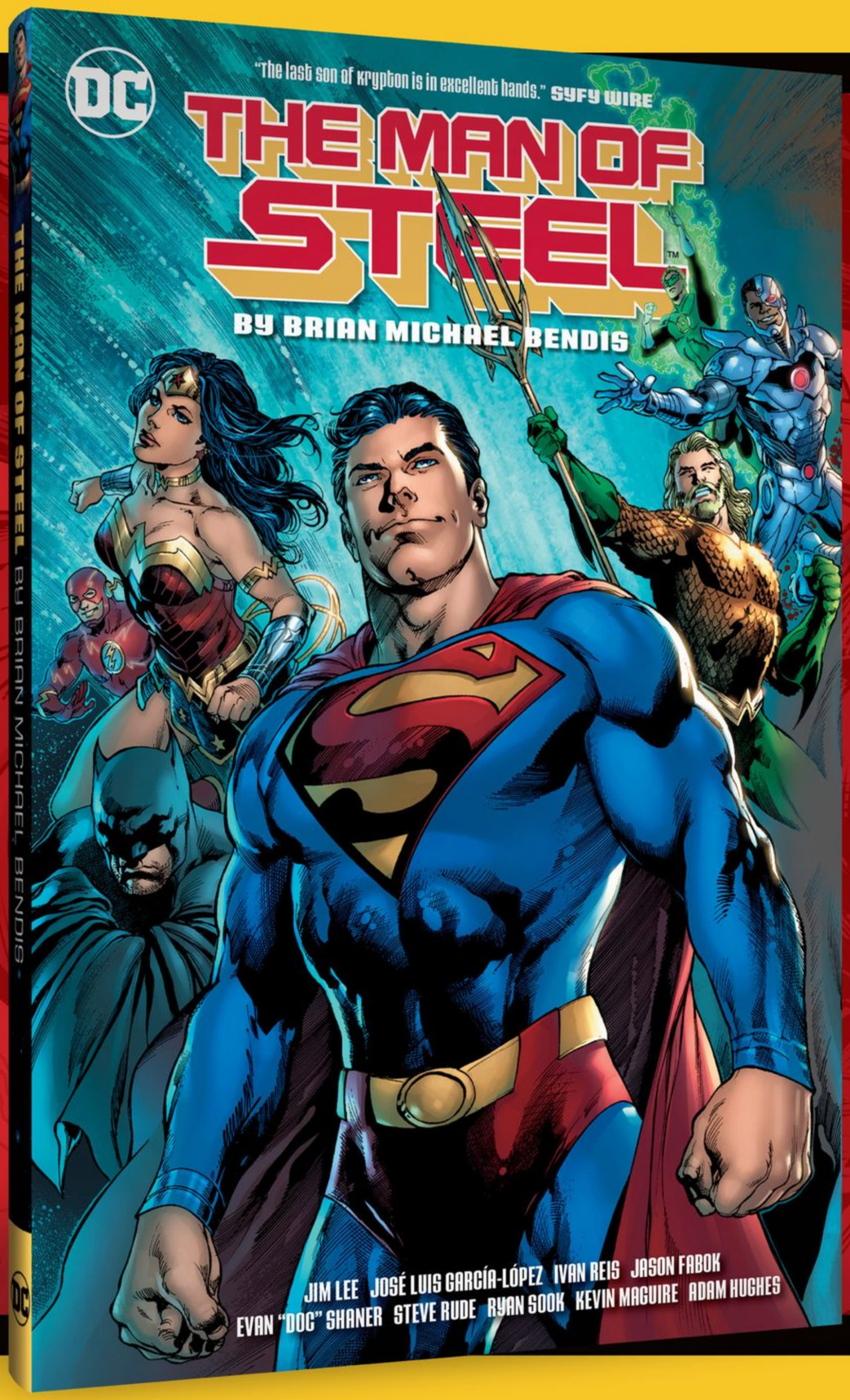
I HAVE SPOKEN WITH MAGDALENE'S DOCTORS, AND THE PAPERWORK IS THERE IF YOU WOULD LIKE TO REVIEW IT.

I'LL JUST LEAVE YOU TO IT THEN.

HELLO, MAGDALENE.

THIS WILL MAKE YOU FEEL LIKE A WHOLE NEW PERSON.

TO BE CONTINUED . . .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"The last son of Krypton is in excellent hands."
—SYFY Wire

"THE MAN OF STEEL isn't just a new Superman series—it's a new Superman era."
—Polygon

"The future looks bright for DC's Superman."
—IGN

OCTOBER

BREAKING DOWN A PAGE

Ryan Sook, Wade von Grawbadger and Brad Anderson show us what goes in to making a page from ACTION COMICS #1004!

RYAN SOOK on the PENCILS:
This page is all about emotion. Hinting at frustration, even sadness in the upper panels, to overwhelming passion in that kiss. The composition is one big X, with all perspective and angles, even Superman's cape and Lois' leg, pointing at the central embrace. Their hearts meeting at the physical center of the page. Background blurs, almost disappearing, directing all of our focus, along with Lois and Clark, on that kiss.

WADE VON GRAWBADGER on the INKS:
Ryan had loosely roughed in a shaded, vague background in the final panel with the intent of some sort of blurring/bokeh effect to be implemented. I initially inked it with a basic crosshatch to give it tonal variations and then used various blur effects in Photoshop to accentuate it. You can still make out some of the detail, but just enough to keep them grounded in the world that they will unfortunately have to return to once the kiss is over.

BRAD ANDERSON on COLORS:
Ryan puts so much thought and direction in these pages, even thinking of color as it's being drawn. On this page there are multiple light sources leading you to the dramatic kiss, highlighted by the intense colors of the last panel. I really wanted to add to this with subtle textures and backlighting to enhance the focal points in each panel. ■

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